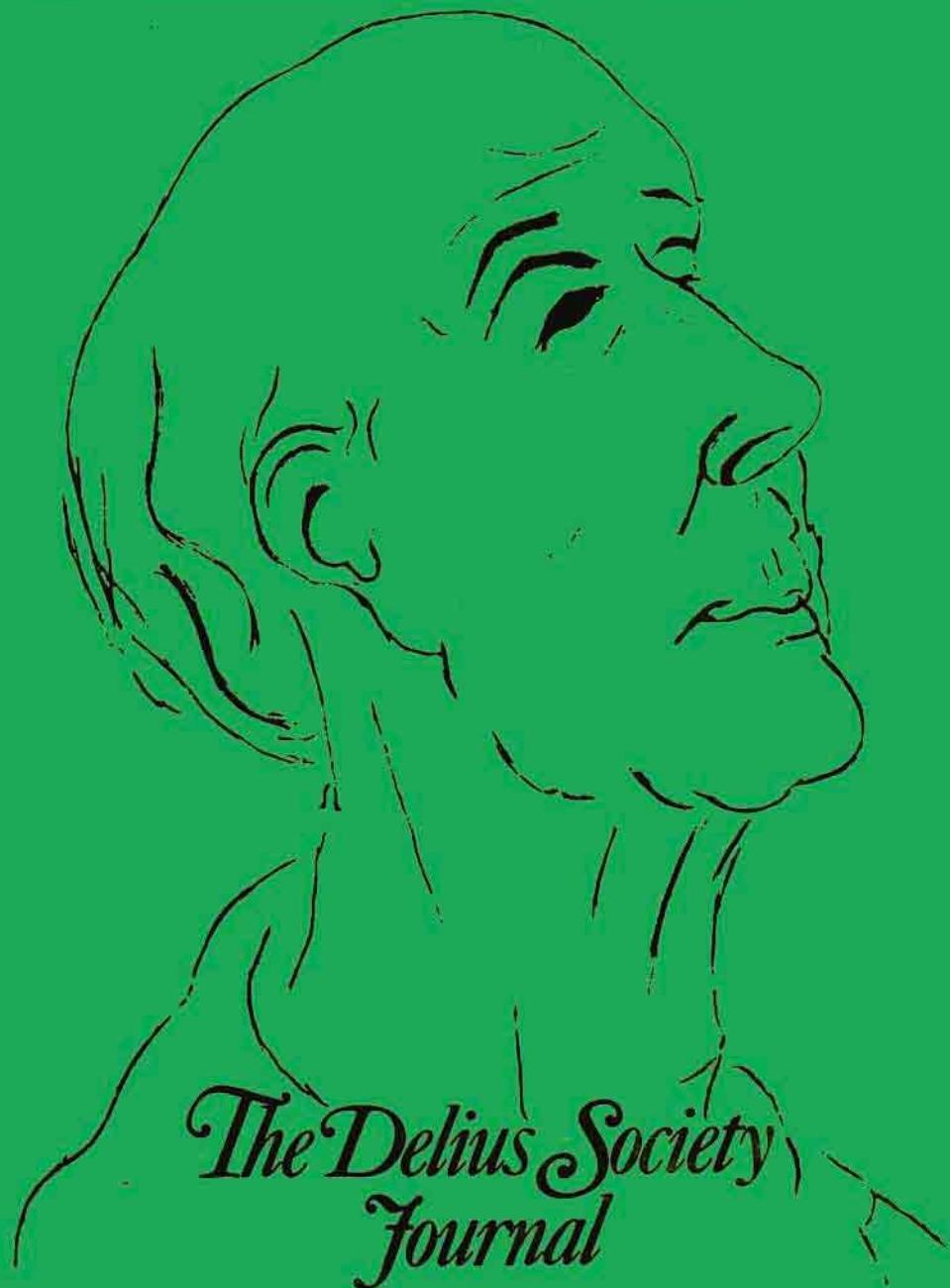

October 1979, Number 65



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*The Delius Society
Journal*

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MUSIC FROM THE HEART

by Stephen Lloyd

Quiet in voice, undemonstrative in his gestures, intimate in his dealings with the players, these are some of the special characteristics of Sir Hamilton Harty whose centenary falls this year. When a conductor's posthumous fame can too readily be judged by his recorded legacy one can only regret that Harty's discography is comparatively slender, for the many flashes of brilliance to be found there hint at something that both those of us who never heard him conduct and also the studio recording process have missed. Of how many conductors can it be said that "he was beloved by every orchestral player, even the most intractable, and each of his concerts was a fulfilled delight for us . . . He belonged to that very small body of British conductors who could command and receive the full potential of any player without protest"?⁽¹⁾ It is easy to romanticize when looking back but even with the most objective scrutiny it is hard to escape the feeling that with the death of Harty at (for a conductor) the early age of sixty-one some colour went out of our musical life.

Harty was active in three spheres: as a composer, conductor and accompanist, and he was pre-eminent in the latter two. In his own compositions he was an unashamed romantic. He broke no fresh ground but in nostalgic vein often harked back to his Irish roots. As a conductor his sympathies side-stepped the blatantly progressive: "he refused to have anything to do with the more eccentric ebullitions of modernism, which he stoutly declared were not musical, though he was sympathetic to legitimate development".⁽²⁾ His was intuitive music-making, proclaiming with his hand against his heart, "It can't be any good unless you feel it here." His professed deities were Berlioz and Mozart, and while the limitations of his repertoire came in for some criticism it is worth recalling that he was an ardent champion of Walton's First Symphony when some ears did not at first judge it as kindly as Harty's. What he touched he did so with loving care and with his own infectious charm. While he never sought to impose himself between the composer and the listener nevertheless his interpretations occasionally revealed certain idiosyncracies. He is said to have often sped up his finales and at the same time broadened symphonic second subjects. Slow movements were sometimes taken at a slower pace to reveal new beauties of tone and balance. In his last years for example, his view of Elgar's Second Symphony, according to varying accounts, added between five and ten minutes to the composer's timings with telling effect.

In his early years Harty made his reputation as an outstanding accompanist, sometimes partnering the soprano Agnes Nicholls whom he married in 1904. Harty's musicianship went beyond the task of just accompanying for we have it on May Harrison's authority that when she gave the first London performance of Delius's First Violin Sonata, Harty not only accompanied her but "spent hours editing and correcting the piano part (MS). With joy and gratitude Delius carried

it off then and there from the artists' room to send it direct to the publishers; but by some extraordinary chance, the wrong part got published, and, as far as I know, Harty's wonderful work was irretrievably lost".⁽³⁾ Harty also accompanied Beatrice Harrison in an early performance of Delius's 'Cello Sonata.

Harty served in the RNVR during the First War, was knighted in 1925, and became a gold medallist of the Royal Philharmonic Society in 1934. He is probably best remembered for his thirteen seasons as principal conductor of the Hallé Orchestra, from 1920 until 1933, a position offered to him on Beecham's recommendation. During his tenure of office the music of Delius made occasional appearances and even before taking up the appointment he had conducted the Hallé on 18th December 1919 in the Violin Concerto with Albert Sammons as soloist.⁽⁴⁾ In October 1921 he took the Hallé to Bradford for the centenary celebrations of the Bradford Choral Society, conducting *Sea Drift* in the first of two special concerts. Delius, revisiting his home town, attended the festivities and even consented to conduct at the final rehearsal though he could not be persuaded to direct the actual performance. Both he and Harty attended a centenary banquet on the eve of the concert.⁽⁵⁾

Most of Harty's Delius performances were with the Hallé and besides the smaller works his repertoire included *Dance Rhapsody No. 1*, *Brigg Fair*, *In a Summer Garden*, *Life's Dance* (given twice with the Hallé), *Paris*, the Piano Concerto, *Sea Drift* (at least three times), *Apalachia* (once each in Manchester and Liverpool), and *A Mass of Life* (twice). He also took some Delius with him when he conducted in America in the thirties: *The Walk to the Paradise Garden* and *In a Summer Garden* with the Chicago and Cleveland orchestras.

Harty's finest achievement with the music of Delius undoubtedly came in the two performances he conducted of *A Mass of Life*. The first, at Manchester on 18th February 1932, had a strong quartet of soloists in Dorothy Stanton, Astra Desmond, Trefor Jones and Roy Henderson. Clearly it was a critical success. The *Musical Times* critic [C.H.] wrote:

Zarathustra's Nachtlied at Leeds, last October, lacked vitality because Beecham had little affinity with that mood of Delius's expression—the simple, broad Brangwyn-like strength of line—and Harty somehow succeeded in bringing the work to a close in a mood of sincere exaltation. As a bit of a choral specialist I have been in at the beginning of all these choral works (*Sea Drift*, *Gerontius*, *Atalanta in Calydon*, *Mass of Life*) and heard the performances that matter most, and although Beecham conducted performances of ravishing quality at Leeds, at Queen's Hall, and in the Potteries, I am bold to say that the Harty-Dawber⁽⁶⁾ preparation excelled them all in strength, whilst losing nothing at all of the rapture in the idyllic and lyrical sections.

Neville Cardus, writing in the *Manchester Guardian*, was of a similar opinion. Commenting at first on the disappointingly small audience, he went on:

Fredrick Delius during his stay in Bradford for the performance of Sea Drift conducted by Hamilton Harty on 27th October 1921. This photograph comes from the next day's Bradford Telegraph.

I am not certain that this was not the best performance of the work I have heard, and they include the memorable evening at Queen's Hall when the composer himself lisened in the circle, a noble sight, with the face of a saint. Other performances have had a softer bloom at parts, and a more obviously ravishing texture. But none has gone deeper than last night's none has had a wiser tempo, a more heart-easing underlying philosophy.

But the most rewarding praise came from that severest of all critics, the composer himself, the performance fortunately having been broadcast. Two appreciative letters, dated 26th February, arrived from Grez.

Dear Sir Hamilton,

Today I am sending you a dictated letter from my husband and a photograph, taken just before his birthday, and which—I hope—you will receive safely.

Delius looked just like that so rapt and happy during the memorable performance of the Mass of Life, from time to time remarking on some special beauty of the rendering. We both enjoyed it immensely, as well as the beautiful performance of "Life's Dance" last night. Those are the glorious moments that lift us over many rather drab times.

I am so glad that the Northern Regional comes through to us so well. Yesterday there was no fading and your Violin Concerto sounded splendid.

It is my lot to manage the wireless set and I am always terribly anxious that any catastrophe might happen; as Delius is so keen to listen and enjoys it more than anything else when he can listen to such exquisite performances.

Sincerely yours,

Jelka Delius.

The broadcast referred to was a relay of a concert from the Free Trade Hall, Manchester on 25th February 1932, with Harty conducting *Life's Dance*, his own Violin Concerto with Alfred Barker (the Hallé leader) as soloist, Lambert's *Rio Grande* (in which Harty had been the piano soloist in the first public performance in December 1929), and Tchaikovsky's Fifth Symphony.

Dear Harty,

Your kind and sympathetic letter gave me the greatest pleasure. Only one who felt and understood my music entirely could have given such a performance as you did.



And last night, I listened in again to Northern Regional, and you gave again the best performance of "Life's Dance" that I have yet heard. (And I have heard it often in Germany.)

I heard your concerto also for the first time and it seemed to me superbly played by Mr. Barker. After a first hearing the first movement especially appealed to me with its touching beautiful second subject.

I hope I shall soon have the opportunity of hearing it again. I like Constant Lambert's "Rio Grande". I think he is the most gifted of the young lot. He has got something to say.

Your grateful friend,
Frederick Delius.⁽⁷⁾

Life's Dance was also played at a Bradford Hallé concert and the *Mass* was repeated the following year on 2nd March 1933 at Manchester, three weeks before Harty's Farewell Concert with the Hallé. Apart from Francis Russell in place of Trefor Jones the soloists were otherwise the same. Of the performance the Manchester correspondent of the *Musical Times* considered that it "at many points excelled the performances under Beecham. This work has obviously got hold of Harty, and although the more occasional wood-wind players, notably the bass-oboe, let both him and us down very badly at times, yet Harty's general handling maintained a consistently high level of intensity, and in taking leave of us this spring he and we may justly regard this occasion as, artistically, his true Manchester valedictory."

After leaving the Hallé, Harty became for one season (1933-34) the conductor-in-chief of the London Symphony Orchestra, though this position was soon terminated to free the orchestra of too close an association with a single conductor which might (and did) challenge the effective power of the Directors of the self-governing orchestra. But Harty maintained links with the LSO, no doubt to the great pleasure of the orchestra for its then leader, George Stratton, attributed much of its success at that time to Harty "with his magnetic personality, to say nothing of his wonderful conducting and musicianship. He was a giant, and the Orchestra gave their all, and even more, for him".⁽⁸⁾

Dark clouds however were on the horizon. During 1936 Harty began to feel unusually tired and it became clear to friends that all was not well. Their fears were well founded. A thorough examination revealed a malignant growth in the right antrum of the brain. Matters did not improve for despite treatment it became necessary to remove his right eye. His remaining years were sad indeed. He returned to undertake some conducting engagements, amongst them for the BBC. Gerald Jackson, then flautist in the BBC Symphony Orchestra, has sketched a tragic picture of those last years: "when he came as a guest after his final operation, his hands were trembling badly. It had therefore become necessary to drape the stand with green felt to muffle his uncontrollable and involuntary bangs. This caused us considerable grief, for he had few equals among our niggardly reserve of true affection."⁽⁹⁾ His last concert was in December 1940. On 8th February 1941 another much-lamented conductor, Leslie Heward, took over in its entirety a RPS

programme that was to have been Harty's, which included a Harty-Handel transcription, Delius's Violin Concerto and Elgar's Second Symphony. Eleven days later he was dead.

Each will have his own cherished favourite amongst Harty's recordings and high up the list must surely be a splendid *Enigma Variations*, his Berlioz items, the Walton Symphony, Mozart's *Sinfonia Concertante*, Bax's *Picaresque Comedy Overture* and a dazzling solo performance in the *Rio Grande*. In each case there is no show, no unnecessary fuss. It is music from the heart. Alas that there is no Delius for us to treasure.

REFERENCES

1. Gerald Jackson *First Flute* (Dent 1968) pp. 91-2.
2. *Times* obituary 21st February 1941.
3. RCM Magazine 1937, reprinted in *A Delius Companion* p. 102. The published piano part was "edited and revised by R. J. Forbes" who took part in the first performance, in Manchester. See Robert Threlfall's *A Catalogue of the Compositions of Frederick Delius*.
4. Information of Harty's performances gathered from private research and from Mr. H. Roberts' list in Delius Society Newsletter No. 40 pp. 1-2. This latter source and Michael Kennedy's *The Hallé Tradition* (Manchester UP 1960) deal by and large only with the Manchester Hallé concerts. For this reason a listing of Harty's Delius performances has not been attempted. Kennedy, without naming the conductor, states that this was the first Manchester Hallé performance of the Violin Concerto. The orchestra had however already played it with Sammons under Albert Coates at Bradford on 7th November that year.
5. See *Delius as Conductor*, Delius Society Journal No. 46, p. 16, and Clare Delius's *Frederick Delius*, Ch. XII.
6. Harold Dawber, Hallé chorus master.
7. Both letters appear in *Hamilton Harty* edited by David Greer (Blackstaff Press 1979).
8. George Stratton *On Leading the LSO*, in *London Symphony* by Foss and Goodwin (Naldrett Press 1954), p. 201.
9. op. cit. p. 92.

Other sources consulted:

- 100 Years of the Hallé* C. B. Rees (MacGibbon & Kee 1957).
The Orchestra Speaks Bernard Shore (Longmans 1938) pp. 95-100.
Hamilton Harty John F. Russell in *Music and Letters* July 1941.

Documenting Delius

by Rachel Lowe-Dugmore

The letters which passed between Frederick and Jelka Delius from the time of their first meeting in 1896 until 1921 contain many undated items and have posed many problems of chronology for the cataloguer of the Delius Collection at the Grainger Museum, Melbourne. Where postmarks, internal evidence and previous editings (even those of Jelka herself) have proved unhelpful, it has sometimes been possible to find useful evidence in the Museum's holding of the Delius/Grainger correspondence. In the main, however, reference has had to be made to other archives and libraries in Washington, London, Manchester and Paris, and material has ranged from original letters to printed journals, programmes and specialised histories. Especially important as primary source references have been the Heseltine papers at the British Library and the Clews letters in Lionel Carley's excellent transcripts housed along with other invaluable items by the Delius Trust, London.

The result of this research has been the discovery of much biographical evidence well beyond the needs of the catalogue, especially in the years 1913 to 1919, where the Grainger Museum letters, few in number by comparison with other years, form excellent pivotal points for cross-reference with other archives. This has been particularly useful for the fuller documentation of a period hitherto much neglected and even wrongly recorded by previous biographers. It will be noted that the compilers of the recent picture life of Delius, Robert Threlfall and Lionel Carley, very wisely refrained from much comment on these years!

To illustrate the value of the catalogue and to record the results of this research, a long essay in two parts entitled *Documenting Delius* is being published in *Studies in Music*, Volume 12, (1978) and Volume 13, (1979)—(University of Western Australia, Department of Music, Nedlands, W.A. 6009). Part One begins with a discussion of the bibliographical problems encountered, followed by a detailed consideration of points arising from a group of letters sent by Frederick Delius to his wife when he was visiting Vienna in 1913, and another group of letters sent from London during the brilliant 1914 season of Russian Opera and Ballet sponsored by Joseph Beecham at Drury Lane.

Biographical, as distinct from bibliographical, details of special interest arising from these groups of letters concern a postponed first performance of *An Arabesk* in Vienna in 1913; Beecham performance of the "Entr'acte" from *A Village Romeo and Juliet* (presumably *The Walk to the Paradise Garden*) during a late evening concert at the French Embassy on 26th June 1914, followed by Debussy's setting of Rossetti's poem *The Blessed Damozel*; and Beecham's all-Delius concert at the Duke's Hall, The Royal Academy of Music, on 8th July 1914.

However, so much new biographical evidence emerged from the background material needed to date only three letters sent by Delius to Jelka while he was in Manchester on visits during the Winter of 1914-15 that its full discussion took up the rest of the space available for Part One; and so, a tabulated summary of the year November 1914 to November 1915, which could not be included, is published here for the information of Delius Society members.

A similar summary, originally intended to follow Part Two, 1916-1919, will be published in a subsequent issue of the *Journal* after the publication of *Studies in Music*, Volume 13.

It will be noted in the summary below that precise dates, hitherto unavailable, have been suggested for the Deliuses' first wartime visit to Britain and Scandinavia. The letters from Delius to Heseltine at the British Library form the principal source of cross-reference with the Grainger Museum letters during 1914-15 and quotations are all from Additional Manuscripts 52,547. I have avoided cluttering the right hand margin of the table of events by placing this reference at the head of the column and omitting folio references for all but one undated letter placed approximately as "early February".

It will also be immediately obvious that more information about the early history of the Violin Sonata usually known as "Number One" has emerged, together with sundry refinements upon Sir Thomas Beecham's

account of the *Sea Drift* competition in Manchester, as given in his autobiography *A Mingled Chime*. Unfortunately, a summary can be no substitute for narrative or discussion and, if the reader wishes to pursue these points further, as also more elliptic statements by C. W. Orr and Sir Henry Wood, (the former in *Musical Opinion* 1934, "Frederick Delius, Some Personal Recollections", reprinted by Christopher Redwood in "*A Delius Companion* 1976) the latter on page 298 of *My Life of Music* 1938/46) he must refer to the full essay in *Studies in Music*, Volume 12, 1978.

The mood of restless depression mentioned by both Beecham and Wood seems to have been real enough, however, as Delius, once more his vigorous self after some weeks in Norway, writes to Philip Heseltine on 12th October 1915 describing his time at Watford as "a bad dream"; and, of course, it will be clear from the summary that the move to Norway was on doctor's advice, happily agreeing with the composer's personal desire. It is all too easy to see any lapse in health as a warning of the disease from which Delius eventually died, but in this case a glance at the summary should show that overwork and wartime conditions were the root of the matter.

It will be remembered that, from 5th-14th September 1914, during the first battle of the Marne, the Deliuses had been forced to travel to Orléans along with a stream of other refugees, not knowing whether they would ever see their home again and carrying only his newest manuscripts and their precious Gauguin picture in a roll. Mercifully, within a fortnight they were back in Grez, but their financial position, due to the sequestration of their German funds, was perilous. Believing that the War would be of short duration, as did most people at that time, but, on Percy Grainger's advice, foregoing the idea of travelling to the United States until there was a better supply of his published music in that country, Delius decided to move to Britain, to a country house which Beecham put at his disposal. He travelled in mid-November, hoping for the first performance of *North Country Sketches* to happen on 24th November.

After the initial tendency of any wartime situation to shut down entertainment, Britain had become aware of the value of music both for fund-raising and for the maintaining of morale, while British composers and musicians were able to profit at last from a mounting wave of anti-German hysteria. Against this background we can see from our summary that Beecham, the prime mover of much of this renewed musical activity and the conductor of that season's Hallé concerts, seized the opportunity to re-instate Delius in his own North Country and to make up for the boycott of *Sea Drift* when it had been presented in Manchester in 1908. At the same time, as C. W. Orr tells us, through the Philharmonic and the various popular concerts with which Beecham was associated in London, it was possible for the public to hear almost all of his published works in the capital during that year;* while fellow refugee Europeans, such as Adela Maddison and Isidore de Lara, were ready to include him in their programmes.

* As not all popular concerts were advertised in full, or reviewed, it has not been possible to tabulate as many Delius items as I had hoped to find. Perhaps readers can assist.

Through the letters and the newspaper reviews we find that Delius made a tremendous number of personal appearances at these concerts which involved much travel and the type of publicity he normally shunned, but the need to assist the box office returns and to gain an English publisher drove him on. We can see from this economic pressure, also, the initial spur to write more songs, chamber music and concertos—works of soloist appeal; although, fortunately for us, the turning to absolute music which characterised the war years coincided with the inner necessity of his own nature at that time, as well as making good sense financially.

While discussion of various published accounts of this period can be no part of this summary, it is also not possible to include compositional activity mentioned by his friends of that time for which there is no irrefutable proof at the moment. Sir Thomas Beecham, writing some years later in *A Mingled Chime* (p. 206) and in his life of the composer (p. 172) indicates that *Eventyr* and *An Arabesk* were in progress at Watford, and implies that the *Requiem* took shape there. It is perfectly possible that preliminary sketches were made for *Eventyr* at Watford during the winter of 1914-15, but none are to hand at this time to prove it. *An Arabesk*, we know was already with the publisher in Vienna in 1913, as the Grainger Museum letters show that the reason for the postponement of the first performance until January 1914 was that another composer's work was so badly copied as to be unplayable. It was then discovered that the parts of *An Arabesk* had not fared much better. What occurred next, to occasion further delay for the première of *An Arabesk*, has not yet come to light, but we know from the Grainger Museum and British Library letters that Philip Heseltine was at work on the translation at this time. As to the *Requiem*, the Grainger Museum letters make us aware that it was in progress for many years before 1914 and that before coming to England in November, Delius had listed it as a work ready for performance and publication when writing to Grainger in America. However, there seem to have been some second thoughts, which were worked at in Grez-sur-Loing again during the winter of 1915-16, and it was finally ready and the full score completely copied by early March 1916, as we shall see from the second summary when it is printed in this journal. Perhaps these second thoughts took shape on consultation with Beecham at Watford. For a fuller discussion of all debatable points I must refer the reader to Robert Threlfall's *Catalogue of the Music of Frederick Delius*, (1977), and to the full essay from which this summary is drawn.

Before printing the list of abbreviations used in this summary I must make my acknowledgements, as always, to the Delius Trustees for making material available to me and for permission to quote, and to Robert Threlfall and Lionel Carley for much helpful criticism. I would like also to thank the staff of the Grainger Museum, Melbourne, particularly Kay Dreyfus, Elaine Counsell and Anthony Prescott; and, for providing material specially relevant to this summary of 1914-15, Pamela Willetts of the British Library, Anthony Hodges, Librarian of the Royal Northern College of Music, and Margaret A. F. Wyatt, Publications Officer for the Hallé Concerts Society, Manchester.

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SUMMARY—NOVEMBER 1914 - NOVEMBER 1915

The First Wartime Visit to Britain

1914

14/15 November	Arrival in Britain.	FD/PH 3 Nov. (Add. MSS. 52, 547)	BL
24 November	Stays first at 8A Hobart Pl. Philharmonic Society Concert Queen's Hall, London.	FD/PH 18 Nov. <i>The Daily Telegraph</i> and <i>The Times</i> : Advertisements 24 Nov. <i>The Daily Telegraph</i> review 25 Nov. RT:Cat. p. 41.	BL
December	Excerpts from <i>AVR&J</i> : "Dance at the Fair", "Walk to the Paradise Garden". Cond. TB. Moves to Grove Mill House, Watford.	FD/PH 8 Dec.	BL
3 December	Attends Hallé Concert, Manchester. Excerpts from <i>AVR&J</i> : "Village Fair and Dance" & "Walk to the Paradise Garden". Cond. TB.	FD/JD [4 Dec.] <i>Manchester Guardian</i> <i>Manchester Courier</i> 4 Dec.	GM
4 December	Attends RMCM Council meeting	FD/JD [4 Dec.] FD/PH 8 Dec.	GM BL
1915			
7 January	Hallé Concert, Manchester, Paris. Cond. TB.	<i>Manchester Courier</i> 8 Jan. <i>Manchester Guardian</i> 9 Jan.	
8 February	Queen's Hall, London. LSO / TB. Piano Concerto. Soloist: Benno Moiseiwitsch.	<i>The Times</i> 6 Feb. & 9 Feb.	
23 February	Travels to Manchester with TB. Sonata for Violin & Piano.	FD/PH 22 Feb.	BL
24 February	First Performance at Houldsworth Hall, Manchester. Arthur Catterall & R. J. Forbes.	FD/JD [24 Feb.] <i>Manchester Guardian</i> 20 & 25 Feb. <i>Manchester Courier</i> 25 Feb.	GM
25 February	Hallé Concert, Manchester. <i>AVR&J</i> Act II Sc. 4.	Hallé Concerts Society Programme FD/JD [24 Feb.]	GM
		<i>Note:</i> The final pro- gramme differed from the advertisement as illustrated.	
26 February	Competition at RMCM for Baritone part in <i>Sea Drift</i> . Delius adjudicates with Beecham. Winner, Hamilton Harris.	Kennedy Ch. 7 TB : AMC Ch. 29	
February	Composes "Spring, the Sweet Spring" (Nashe).	FD/PH ("early Feb") BL	
March	"So white, so soft, so sweet is she" (Jonson). "To Daffodils" (Herrick).	(Add. MS. 52, 547 f. 105) RT:Cat. p. 120	
1 March	Philip Heseltine publishes article on FD.	<i>Musical Times</i> : "Some Notes on Delius and his Music" pp. 137-142	
5 March	Writes to PH to remind him to complete the correcting of parts for <i>Sea Drift</i> to be sent to Manchester for 10th March.		

10 March	Travels to Manchester Hallé Benefit night, Manchester <i>Sea Drift</i> : Baritone: H. Harris. Piano Concerto: R. J. Forbes. Cond. TB.	FD/PH 5 Mar.	BL
2 April	Piano Concerto: Moiseiwitsch, LSO/TB. National Sunday League Concerts, Palladium, London: Good Friday Concert.	FD/JD [?11 Mar.] GM <i>Manchester Guardian</i> <i>Manchester Courier</i> <i>The Daily Telegraph</i> advertisement 29 Mar, & 3 Apr. review	
8 April	Announces to PH that he is composing a Double Concerto.		
13 April	Royal Philharmonic Society concert (final concert of season) incl. final sc. <i>Koanga</i> .	FD/PH 8 April <i>The Times</i> 3 & 17 April	BL
28 April	Returns to 8A Hobart Place to undergo three weeks of physiotherapy treatment.		
29 April	Dclius songs sung by Mary Garden at the Isidore de Lara Concert of British Composers at Queen's Hall, 3.0 p.m.	FD/PH 27 Apr. <i>The Daily Telegraph</i> 30 Apr.	BL
29 April	First London performance of Violin Sonata: Catterall & Forbes. Evening meeting of the Music Club, Grafton Galleries. FD guest of evening. Also the three newly composed Old English Lyrics were sung: soloists Maurice d'Oisly and Emily Thornfield; and the <i>Légende</i> (1895) was given in its violin and piano version.	<i>The Times</i> 30 Apr. <i>The Daily Telegraph</i> 30 Apr.	
30 April	First Public Performance in London of the Violin Sonata: Catterall & Forbes. Adela Maddison's concert at the Aeolian Hall.	<i>The Daily Telegraph</i> 1 May	
10 May	First Performance of <i>North Country Sketches</i> at Queen's Hall. LSO/TB.	<i>Daily Mail</i> 1 May (PH)	
11 May	<i>Sea Drift</i> at the first of three concerts in the Queen's Hall Festival of British Music. LSO/London Choral/TB. Baritone, Herbert Hyner.	quoted by Tomlinson p. 20	
11 May	<i>The Times</i> carries a review of Holbrooke's Variations (on "Auld Lang Syne") in the style of . . . "As musical portraits of F.D. (Delius) and C.D. (Debussy) are certainly the best . . ."	<i>The Times</i> 11 May	
13 May	Piano Concerto. Soloist: Howard Jones. Second concert of British music, Queen's Hall festival.	<i>The Times</i> 12 May	
11 June	<i>Brigg Fair</i> at the Beecham/Ronald Proms. Royal Albert Hall.	<i>The Times</i> 15 May	
[15?] June	Oriana Choir sings "On Craig Ddu".	advertisement Tomlinson p. 20 quoting PH reviews in <i>Daily Mail</i> , 17 June	

16 June	Third London performance of the Violin Sonata: May Harrison / Hamilton Harty. Aeolian Hall, London. Meets C. W. Orr.	<i>The Times</i> 17 June	
29 June	Consults Byres Moir of Harley St. who advises Norway rather than Cornwall.	JD/PH 29 June from Watford	BL
<i>Scandinavian Visit 1915</i>			
15/16 July [?]	Frederick and Jelka cross to Norway.	FD/PH 16 July Bergen	BL
September	At Gjeilo (Geilo) Hallingdal	et seq.	
26 September	FD writes to PG.	FD/PG 26 Sept.	GM
9 October	They arrive at Juelsminde, Denmark. [*In this letter Delius refers to his depression while living at Watford.]	FD/PH 12 Oct.* JD/RG 21 Oct.	BL GM
November	Two weeks in Copenhagen. Returning to France via Bergen-Newcastle-London.		
<i>Return to France</i>			
20 November	They arrive in Grez-sur-Loing and remain in France until 31st August 1918.	FD/PH 24 Nov. FD/PG 25 Nov.	BL GM

NOTE: At some point during 1915 *Air and Dance* for string orchestra was composed and given a private performance at Lady Cunard's house under Beecham's direction.

LIST OF ABBREVIATIONS

BL	British Library
GM	Grainger Museum
FD	Frederick Delius
JD	Jelka Delius
PH	Philip Heseltine
PG	Percy Grainger
RG	Rose Grainger (Percy's mother)
TB	Thomas Beecham
QH	Queen's Hall, London
<i>AVR&J</i>	<i>A Village Romeo and Juliet</i>
RT:Cat.	Robert Threlfall, <i>A Catalogue of the Works of Frederick Delius</i> , (Delius Trust, London, 1977)
Tomlinson	Fred Tomlinson, <i>Warlock and Delius</i> (London, 1976)
Kennedy	Michael Kennedy, <i>The History of the Royal Manchester College of Music</i> , (Manchester, 1971)
TB : AMC	Thomas Beecham, <i>A Mingled Chime</i> , (London, 1944/61)

Marie-Luise Baum: An Appreciation

by Lionel Carley

Frau Marie-Luise Baum, who died at the age of 92 on 7th June 1979, was very much the doyenne of the German branch of the Delius Society. I had the good fortune to fulfil a long-standing promise by visiting her at her home in Wuppertal-Elberfeld one day this spring, in the company of fellow-members of the branch, and could enjoy the obvious pleasure she took in being able to remind us of the intimate links Delius had by the turn of the century with her home town. Generous as ever, she entertained our party to lunch at a tower restaurant with spectacular views over the valley of the Wupper: below

us, the sites of the Stadttheater, where *Koanga* was first given in 1904, and the nearby Hotel Bristol where during rehearsals the Deliuses helped with last-minute alterations to the work and its staging. On the other side of the valley the Stadthalle, which had seen so many Delius first performances some three-quarters of a century ago.

Frau Baum was a distinguished local historian, publishing a number of works on her region and on some of its particularly interesting inhabitants: but I am afraid that I am not in a position to do justice to her many achievements beyond her work on and propaganda for Delius. Certainly, for us all in the Delius Society, her most significant piece of research was a well-considered and affectionate article on the conductor Hans Haym, published in 1970, which for the first time demonstrated the key rôle that Haym, together with the orchestra of the Elberfeld Concert Society, played in revealing Delius to that wealthy and flourishing part of Germany we now know as North Rhine-Westphalia. For the best part of the last decade of her life she was a valued correspondent of mine, willingly searching out local material which was to cast much new light on Delius's early musical progress. And she helped, furthermore, to establish what we may, I think, risk calling a definitive edition of the texts of the letters which Haym and that other Delius-pioneer, Julius Buths, wrote to Delius during the first decade of the twentieth century. For all this work we are grateful to her.

In that little party on the 29th of April were Evelin Gerhardi and Malve Steinweg, Hans Peter and Annegrete Dieterling, Gerhardt Esser, and Uta von Delius, Archivist of the Delius Family Association. It seemed singularly appropriate that we were meeting, although without design, on the centenary of Beecham's birth; appropriate, too, that on

Marie-Luise Baum with members of the German branch of the Delius Society at Wuppertal on 29th April 1979. L. to R: Uta von Delius, Evelin Gerhardi, Marie-Luise Baum, Malve Steinweg, Gerhardt Esser and Annegrete Dieterling. Photograph: Hans Peter Dieterling.



the previous day Westdeutscher Rundfunk had broadcast the master's recording of the *Songs of Sunset*, a work which Delius had dedicated to the Elberfeld Choral Society. And then on the evening of the 29th itself, WDR broadcast Sir Charles Groves' recording of *Paris*. In other words Delius appeared to be well-represented on German radio, something which Frau Baum would have considered only natural and right. It would have raised her ire, which could be daunting, were the case otherwise.

After lunch we removed to Frau Baum's calm and comfortable apartment—not far from where the Hayms once lived—and I was asked to talk to my fellow-members about the current Delius exhibition in Oslo, which I had recently attended. Frau Baum provided tea for us. Frail, and never really having recovered from the loss of her husband early in 1977, she let slip, however, that only the previous week she had been out to lecture to a local society. I forgot the subject, but it was not lightweight, and I remember being impressed by the extraordinary range of this dedicated, not to say impassioned old lady. She was certainly a fighter and full of character. When I asked her on leaving why she should not come to see us in England again, she said that she was now at an age when she frequently suffered pain and when life had simply become a burden. She would not leave Wuppertal again. She hoped to die soon.

Well, she died less than six weeks later. It was only a matter of days after our visit that, quite against our expectations, she moved into an old people's home. Writing to Evelin Gerhardi a day before her death she described it as "very boring". Frau Baum would never suffer boredom lightly.

I only wish I could have told her of the circumstances in which I learnt of her death, however strange this may seem. I dined in London late in June with Johannes Rau, Minister President of North Rhine Westphalia. Herr Rau had some years earlier been a notably young Lord Mayor of Wuppertal. Now he is at Düsseldorf, the capital of the province. I had earlier discovered that Herr Rau is a good friend of some of the original Bielefeld Deliuses. We talked a lot about Wuppertal and about his own background; and I mentioned my recent visit there and the lunch given by an elderly lady who was a local historian and a member of the Delius Society. "Frau Baum?" he asked. I was surprised and said "Yes". "She died a week ago", he told me. We talked about her and I related some of her kindnesses and explained how helpful she had always been. "She was a help to me, too", was Herr Rau's response—another unexpected example of Marie-Luise Baum's wide field of interest and influence.

Frau Baum was last in England in 1975. She came to hear Meredith Davies conduct Delius's *A Mass of Life* at the Royal Festival Hall and sat spellbound throughout. It was the first time she had heard a live performance of the work since singing in Haym's chorus at that memorable day when it was given at the Stadthalle in Elberfeld in 1911, celebrating the centenary of the Elberfeld Choral Society. We introduced her to conductor and soloists after the concert and I am sure that this

must have been one of the most satisfying moments of these her last years. She now saw that torch, carried almost alone by her idol Haym for Delius for so long in the early years of our century, in the hands of today's interpreters of the skill and dedication of Davies and Luxon.

The German members of our Society will miss her, and so will I. But I am immensely grateful that she took great time and trouble to set down her memories of Haym and to search out so much material on Delius's early performances in Germany. Last but not least, we have to thank her for being instrumental in putting us in touch with Rudolf Haym: we are in her debt for thus helping to arrange one of the most memorable lectures in the Delius Society's history. We commiserate with her family and with our fellow-members in Germany.

Delius on Record

by Lyndon Jenkins

DELIUS: Orchestral arrangements by Eric Fenby.

Dance (originally Dance for Harpsichord); *Two pieces for flute and strings* (originally La Calinda and Air and Dance); *Five Little Pieces* (originally Five Piano Pieces); *Sonata for Strings* (originally the String Quartet).

Elena Duran (flute), Bournemouth Sinfonietta conducted by Eric Fenby. HMV ASD3688 (£5.40).

This important new record is of great significance not only because it immediately and rather excitingly extends the Delius repertoire but because of where, hopefully, it might lead in the future. Many of us have long wished to see Dr. Fenby on the conductor's rostrum and our confidence that he would prove a consummate Delius conductor was reinforced by the complete success of his broadcast concert with the BBC Concert Orchestra last year. Now the vital next step has been taken with his move into the recording studio and this attractive disc is the result. Let us hope that others will follow: it is not difficult to imagine what further repertoire they might contain.

When the Ruggieri Quartet were preparing Delius's String Quartet for a Midlands Branch concert I remember them complaining to me that they had had to spend hours with scissors and paste reorganising their copies before they could play a note because Delius never gave them a moment even to turn over! In his sleeve-note Dr. Fenby makes the same point, and explains how he has been able to avoid this in his large-group arrangement because the strings can be divided at will. I must say I do sense the "more spacious ease in the playing" which he suggests this imparts, and you may agree that it is particularly noticeable in the first movement where the busy figurations in a stressful passage such as that between nos. 22 and 24 (Quartet, miniature score) invariably tend to sound unhappy in the original. It is in this movement, incidentally, that Dr. Fenby seems very much at his best, keeping up the momentum and the onward flow, and scrupulously seeing that what Delius intended to be heard is heard.

The second movement is played at a slightly more deliberate tempo than one generally hears in the Quartet version, perhaps for the obvious reason that a passage that will sound quite clear from one 'cello at speed may not be negotiated quite so cleanly by two or three in unison. Dr. Fenby is also very successful with *Late Swallows* though it is here, understandably enough, that the greater experience of Norman Del Mar in the RCA version (RL25079) shows through; his effortless knitting together of the phrases suggests to the ear a consistently faster speed though, in fact, the stop-watch indicates that there is virtually no difference in overall timing between him and Dr. Fenby. Barbirolli, incidentally, draws his performance of this movement out by another full two minutes over them both.

Turning the disc over I must say I think the new version of *Dance for Harpsichord*, with the flautist at her most rhythmically bewitching and Dr. Fenby exercising the lightest of hands on the accompanying strings, is an absolute winner; and in *La Calinda*, needless to say, he secures precisely the right rhythm in the opening bars (something that not every conductor is able to do). In the first part of the *Air and Dance* Miss Duran's playing is again beautifully cool but it is also perhaps a little bit prosaic: when playing this piece with CBSO strings they fell into a naturally flexible way of phrasing the melody with a slight crescendo towards the fourth bar and a falling-away on the violins' E at the climax of the phrase—what a difference it made to the shape of the passage.

So far as the *Five Little Pieces* are concerned I see that other reviewers have spoken of "their unmistakeable pianistic origin" showing through in the new work: quite frankly, I do not really see how it could be otherwise; rather would I suggest that the character of each has undergone a small transformation when heard on the orchestra. Once again, the conducting has plenty of personality.

The recording is warm and resonant and the balance generally good, though I wish the violas in the *Sonata* had more presence since some important lines which should be heard from them are not as strong as they might be; greater separation for the solo passages in the recording spectrum might have been an advantage, too. The admirably clear sound does, unhappily, draw attention to the fact that there are places where the playing of the Bournemouth Sinfonietta leaves something to be desired: the violins' accompaniment to the second appearance of the *La Calinda* theme is a case in point, and there are some sticky patches in the *Sonata*. I do not want to make too much of that, however, since the lapses are momentary and should hardly affect anyone's enjoyment.

A most enjoyable disc, then, in which all the merits of the original pieces, their lightnesses and their strengths, their charm and their seriousness, are brought out with considerable expertise by Dr. Fenby, whose presence in the recording studio must be a matter of the greatest satisfaction and joy to us all.

DELIUS IN NEW ZEALAND

by Frederick Page

My copy of Philip Heseltine's *Delius* is marked 1924, the year I bought it. Why then, aged nineteen, I should have bought it, I cannot now imagine. Had those early recordings of *Brigg Fair*, the *Second Dance Rhapsody*, and the Second Violin and Piano Sonata already appeared? I probably bought it simply because I was buying the few available books on music in those days—Hadow's *Studies in Modern Music*, Rosenfeld's *Portraits*, W. J. Turner's Essays. There wasn't much else. But I do remember gulping the book at a sitting and then starting again at the beginning. Very soon I got to know the book by heart; it had some magic about it.

I was then living in the township of Lyttelton, living at home, attending the University at Christchurch, seven miles away, reading omnivorously and studying the piano. There was not much I could do about hearing Delius's music beyond listening to the few recordings; even so they provided what I thought was the most beautiful music I had ever heard. I ordered scores from England, *A Village Romeo and Juliet*, *Fennimore and Gerda*, *A Mass of Life*, the four-hand version of *North Country Sketches*, all the miniature scores available and many songs. I must have been burbling on about this to an English violinist, Maud Ashworth, then living in Christchurch; she astonished me by saying that she had a copy of the Violin Sonata. This was passed on to me but it was Number One, not Number Two, a temporary setback. Maud and I ploughed through the work and in the early nineteen-twenties, in Christchurch, New Zealand, Delius's First Violin and Piano Sonata was fierce contemporary music indeed, tough to read with all those chromaticisms, (apart from the misprints), maddeningly awkward to play; it was a relief to find later that May Harrison and Arnold Bax botched up some bars in their recording. I must have taken one of the fourhand versions of the orchestral works to my piano teacher to play with him. This was Ernest Empson, a Christchurch man who had studied with Godowsky in Berlin round about 1907/1908; he fished out from a cupboard a copy of a work by Delius that he had bought as a student; this was the Piano Concerto in the Harmonie Verlag edition and he passed it on to me. I memorized it in a week and took it memorized to my next lesson. Empson was impressed; luckily he had two grand pianos in his studio and he read off the orchestral part with me. About the same time, I came across Percy Grainger's enthusiastic account of the concerto in one of those awful books, common at the time, with some such title as *Talks with Master Pianists*.

Lyttelton is the sea-port of Christchurch; it has a natural safe harbour and is surrounded by steep volcanic hill. If you climb a path behind the township for some 1200 feet you are suddenly confronted with one of the great views of the world, the Canterbury plains rising to foot-hills of the Alps, the magnificent sweep of Pegasus Bay leading round to the snow-capped Kaikouras, ninety miles distant. At one's feet is

green turf, nearby gorse bushes, the air is filled with the song of larks. At this height the Pacific sea shifts from jade to cerulean with a line of breakers. In our clear atmosphere you can see for miles. Here on Saturday afternoons I would walk singing the piano concerto, at one with that boy in the Whitman poem. (How later I sympathized with Eric Fenby as he walk over the Yorkshire hills!) Also in Christchurch there was a fine violin teacher, Angus Gunter, a Weingartner pupil, who conducted the Christchurch Orchestral Society. There was now nothing for it but that I must play the concerto. Score and parts were hired from Leipzig at the cost of four guineas, and on 5th December 1928, (a day after my twenty-third birthday), the first performance of a work by Delius was given in New Zealand. The programme also included a *Concerstueck* for violin and orchestra by Gunter, otherwise it was a mixed bag: Tchaikowsky's *Marche Slave*, Elgar's *Chansons de Nuit et du Matin*, Mussorgsky's *Gopak*, plus songs by Alabieff (*The Nightingale*) and Schubert (*Wohin*). The Christchurch Press in those days had a remarkable man, H. M. Lund, as its music critic. We believed that he had studied with either Clara Schumann or Tausig; he was a dear old man, an old-fashioned German, then nearing his eightieth birthday. On the following day he wrote:

"For the second part appeared a Pianoforte Concerto by Delius, another highly-gifted composer sentenced by ignorance to a life of misery from want of recognition. The Concerto is an original, powerful and imposing work, which found full mastery at the hands of Mr. Frederick Page who played the solo part so cleverly interwoven with the orchestral score."

The *Lyttelton Times* had as music critic Sydney Francis Hoben. He wrote:

"Frederick Delius, whose piano concerto was played by Mr. Frederick Page, was a fellow student of mine at the Leipzig conservatorium of Music under the same masters. Of English birth and German family, he was originally self-taught in music, then had a period as orange planter in Florida before coming to the Con. He had been highly admired and esteemed as a composer, many musicians-Percy Grainger for example-placing him on the loftiest pinnacle. In Germany he has had considerable demand. Paris was chosen as his home. He has written much in opera, orchestral and vocal music. Besides this piano concerto, there is one for violin, one for 'cello, and a double concerto for violin and 'cello. The Piano Concerto last evening proved to be of great interest, rising at times to impassioned heights. In the structure Delius has given necessary and frequent opportunity for the soloist to be heard with little or no accompaniment. But there were times on this occasion when, with the full strength of the orchestra in evidence, the pianist became merely part of the ensemble and was not obvious as soloist. Mr. Page is musical, has fluent technique, and not strong tone. The piano used was also not of volume. But where he was not over-powered Mr. Page played with taste and good effect, and was heartily applauded at the close."

I should mention that I had earlier played the two-piano version in public with Empson; this must have been in 1927 for I had written off to Delius to tell him of this, and this letter came back:

Grez-sur-Loing S. et M
17. 9. 1927

Dear Mr. Page

It was very kind of you to write to me and I was very glad to hear you played my concerto in New Zealand and especially that you are going to play it with orchestra. I enclose a little photo of my house and garden done last spring. I am sitting under the porch.

Yrs sincerely

Frederick Delius

I must have written again for I have a postcard dated 4.1.1933 with a *Vue de Loing et les lavoirs* saying:

Dear Mr. Page many thanks for your kind and welcome letter. It is good to think that so far away you are performing some of my music. I heartily return your good wishes.

Frederick Delius

These are both in Jelka's script. A letter from her is dated 30.9.1934:

Dear Mr. Page

Your kind letter reached me a few days ago. Should you care to see the house and garden where my dear husband lived so long and where he composed nearly all his great works-please do not hesitate to come and see me. I shall be glad to see you.

Yrs sincerely

Jelka Delius

In 1946 a national symphony orchestra was founded and first performances of Delius's music soon followed. Here is a list:

		Conducted by
1947	<i>The Walk to the Paradise Garden</i>	Andersen Tyrer
	<i>On Hearing the First Cuckoo in Spring</i>	Edgar Bainton
1951	<i>Appalachia</i>	Michael Bowles
1954	<i>Brigg Fair</i>	Alex Lindsay
	<i>Dance Rhapsody No.2</i>	James Robertson
1955	<i>A Song before Sunrise</i>	James Robertson
1957	<i>Violin Concerto</i>	Maurice Clare and James Robertson
	<i>In a Summer Garden</i>	James Robertson
1957	<i>Paris</i>	James Robertson
	<i>Sea Drift</i>	James Robertson
1959	<i>Fennimore and Gerda Intermezzo</i>	John Hopkins
1961	<i>A Song of Summer</i>	John Hopkins

I have not included first performances of the minor works. It is worth mentioning that there was an outstandingly fine performance of *Sea Drift* given by the Symphony Orchestra, Royal Christchurch Music Society under Georg Tintner this year (1979).

REVIEWS

An Album of Delius Piano Music (Boosey & Hawkes) £3.

Members who are reasonably nimble pianists and who have not got most of the pieces already will find the album of piano music a good buy. £3 brings you 13 pieces on 48 well-printed pages. A knowledgeable, anonymous introduction strongly suggests the hand of Robert Threlfall. It summarises Delius's rather intermittent interest in the piano as a solo instrument before telling us about the contents: all of his original piano solos now in the B & H catalogue plus a number of arrangements-these being of *Air and Dance* and *Irmelin Prelude* (Fenby), the Serenade from *Hassan* (Heseltine), *La Calinda* and *The Walk to the Paradise Garden* (Harold Perry), and - first time in print, this - the 1887-1890 *Sleigh Ride* (Threlfall). This last is very playable and less deserves the apology that it is only included for 'historical interest' than the *Zum Carnival* polka of 1892. The original pieces are the polka, *Dance for Harpsichord* and *Five Piano Pieces*.

By a happy coincidence, eight of the pieces - *Air and Dance*, *La Calinda*, *Dance for Harpsichord* and the *Five Pieces* - can be heard on the newly-released record *Eric Fenby Conducts Delius*. It is always intriguing to see how someone has set about the business of making piano music work on the orchestra - in this case orchestra with solo flute. There are some felicitous solutions on Dr. Fenby's disc.

J.B.

Three Early Part-Songs (Delius), Thames Publishing, 14 Barlby Road, London W10. 75p.

Two years ago this enterprising firm brought out, under the auspices of the Delius Trust, these three early songs of which two had been premièred a few years previously by the Linden Singers. It is now good to report that the collection has reached a second edition which incorporates minor revisions to the original German text. The music has been edited by Ian Humpriss (conductor of the Linden Singers) and Robert Threlfall, and the English translation supplied by Lionel Carley. The latter works pretty well, although there are one or two infelicitous moments: in the first song, for instance, an *allegro vivace* in 6/8, the choir is asked to sing "spring-time is here" in semiquavers, which takes some enunciating. The keys of the song - C,F,Db - rather work against group performance, which is a pity. My only quibble with the editing concerns the last song, which opens with one of Delius's favourite descending-scale motives. This is then echoed by the tenors in a charmingly syncopated version.

Unfortunately the English version quite unnecessarily irons out this syncopation.

The obvious solution, which I have adopted in performance, is to repeat the opening words and maintain the composer's rhythm-which happens

to be precisely what happened in the original German.

These songs are charming and effective in performance (the sardonic *Song of Sunshine* being a sure-fire success as an encore) and only moderately difficult. They also contain many pointers to Delius's mature style, and are therefore worth purchasing just to play through on the piano.

C.W.R.

Correspondence “Irmelin” at Oxford

Dear Sir,

For the *Irmelin* performances given at Oxford, I almost had to take French-leave to attend over that weekend. My wife and I arrived from London on the Friday evening in time for the orchestral concert given in the New Theatre. This was very well received by the large audience. I can recall from memory only one item: Brahms' *Song of Destiny*. At the end of the concert Sir Thomas begged the audience to “come to the opera—don't worry about music you already know—come to *Irmelin*!”. But the audience for *Irmelin* was very sparse indeed and consisted mostly of undergraduates who became increasingly unruly and noisesome as the evening went on, picking phrases from the libretto and lampooning them in loud “whispering”. The music, however, I personally found enchanting. The singers were good and the staging by Arundell excellent. The strong personality of the composer is much in evidence. In *Journal* No. 63 comment was made as to the diverse influences the composer had not yet resolved in his early works. One might as well say the opening of Schumann's *Geneviva* is just like Bach. But by the fourth hearing the listener knows it is Schumann that he is hearing.

In October of that year two beautiful performances of *Irmelin* were given over the BBC 3rd programme. Several people who had never heard a note of Delius before commented on the beauty of the music. Just before these broadcasts Sir Thomas had a letter published in *The Daily Telegraph* asking that some industrialist or a group of moneyed firms furnish enough funds to enable *Irmelin* to be recorded. It was later disclosed that this appeal fell on deaf ears.

When will we have Beecham's orchestral synthesis of the opera he played at the Proms the next year and recorded in the USA?
Johannesburg

D. R. Scorgie

The Grainger Society is launching a bulk record-purchasing scheme with a plan to import an Australian transfer from duo-art piano rolls which contains Grainger playing his own piano-duet reduction of Delius's *Brigg Fair* with Ralph Leopold. Other items include *Four Irish*

Dances (Stanford/Grainger), Norwegian Folksongs, Op. 66 (Grieg), Irish Tune from County Derry, One more Day My John, and Grainger's *Jutish Melody*. The greater the number subscribed, the lower will be the price. Anyone interested should write immediately to the Membership Secretary of the Grainger Society, 6 Gaialands Crescent, Lichfield, Staffs.

Resignation of Secretary

John White has found it necessary to resign from the Committee. To elect a new Secretary, earlier than next year's Annual General Meeting, would require a Special General Meeting of the Society, which can be convened if a suitable candidate is in prospect. Meanwhile, any Secretarial correspondence should be addressed to the Chairman.

FORTHCOMING EVENTS

November 29th at 7.30 p.m.

Delius Society Meeting at Holborn Public Libraries, Theobalds Road, London WC1. Barry Iliffe talks on *Eventyr*.

December 11th.

Royal Liverpool Philharmonic Orchestra Subscription concert in which Norman Del Mar conducts *North Country Sketches*, with Beethoven's 8th Symphony and Hindemith's 'Cello Concerto (*Tortelier*).

January 29th 1980 at 7.00 p.m.

Delius Society meeting at the British Music Information Centre, 10 Stratford Place, London W1. A selection of recent recordings will be played to mark the composer's birthday.

March 17th and 18th 1980.

At the Jacksonville Festival: John Shirley - Quirk sings *Sea Drift*.

May 11th 1980.

AGM of Philadelphia Branch at the Two Street Tavern, Philadelphia.

May 12th 1980 at 8.00 p.m.

A Mass of Life performed by the Philadelphia College of the Performing Arts, conductor Michael Korn.

May 21, 23, 29 and 31 at Leeds,

June 11 and 14 at Sunderland,

June 18 and 21 at Manchester.

English Opera North presents *A Village Romeo and Juliet* conducted by David Lloyd-Jones, with Joy Roberts (Vreli) and Stuart Harling (Dark-Fiddler). The committee is proposing to hold the next AGM in Manchester on the afternoon of 21st June to tie in with the evening's performance. The Editor would be glad to hear from members who would attend.

